

THE  
JOHN C. CHAPMAN  
LIBRARY

THE  
REMINGTON TYPEWRITER  
MANUAL.

---

THIRD EDITION.

---

SPECIALLY ARRANGED FOR CLASSES AND SCHOOLS.

---

LONDON:  
SIR ISAAC PITMAN & SONS, LTD., 1 AMEN CORNER, E.C.,  
AND AT BATH AND NEW YORK.

*All rights reserved.*  
G. F.

# THE REMINGTON TYPEWRITER MANUAL.

## INTRODUCTION.—History of the Remington Typewriter.

THE Remington typewriter was the first practical machine of its class. There were typewriters before it, but they do not appear to have been even moderately successful, and, at all events, no attempt seems to have been made to sell and manufacture any kind of typewriter until the Remington came upon the scene.

The first writing machine patent is dated 1714, but details are not known. Henry Mill, an Englishman, the inventor of the instrument, was the first of a long line of inventors, mainly Americans, who strove to achieve the end that he had in view, but none of them seem to have anticipated the mechanical principles upon which the Remington was constructed.

The Remington was, in the main, the invention of C. Latham Sholes, of Milwaukee, and to him belongs the chief credit. It is true that the details were worked out, in many cases, by other minds after he had produced the original machine. It is also true that the financial and commercial success of the machine were not made by Sholes, and probably never could have been made by him; but it is undoubtedly true that, if it had not been for him, there would never have been a Remington at all.

Sholes was a printer, and in 1867 he and a fellow workman were engaged upon the invention of a machine for numbering the pages of blank books. The idea occurred to them that it ought to be possible to extend the scope of the machine in such a way as to enable it to write letters as well as figures. For six years Sholes struggled with the enormous difficulties that he had to face in constructing a satisfactory instrument. He persevered long after those who had originally co-operated with him had become discouraged.

In 1873 the machine was taken up by Messrs. E. Remington and Sons, the famous gunmakers of New York, who proceeded to manufacture on a commercial scale. By their name it has ever since been known. In 1882 the firm of Wyckoff, Seamans and Benedict, of New York City, were appointed sole agents for the sale of the machine throughout the world. In 1886 this firm purchased the whole of the plant and all the rights of manufacture from Messrs. E. Remington and Sons. They are now the makers of the machine.

The Remington itself has, of course, undergone numerous modifications, developments, and improvements since 1873. The original machine was known as the Remington No. 1, and the latest machines are the Nos. 7 and 8. The following table will indicate the main points of mechanical progress in the various models:—

No. 1.—Wrote capitals only. Shallow, heavy touch. Large, cumbrous framework. Centre-guide for type-bars.

No. 2.—Introduction of shift-key, enabling capitals and small letters to be written, as well as an assortment of other necessary characters. All wearing parts strengthened, but the bulk of the machine considerably reduced. The touch considerably lightened and made deeper. Type-guide abandoned, and the same object secured by wide bearings.

No. 3.—The original No. 3 was not placed on the market, it being an experimental machine. The No. 3 eventually produced was a wide machine capable of accommodating lawyers' documents and large forms. Similar in general construction to the No. 5.

No. 4.—Produced mainly for the benefit of those who could not afford the price of the No. 2. Like the No. 1, it wrote capitals only, but in general construction was similar to the No. 2, except for the absence of the shift-key.

No. 5.—Built mainly for the English market. Similar to the No. 2, except that it was capable of accommodating paper nearly 9½ inches wide, and writing a line nearly 7½ inches long. It also contained a larger number of characters,—84 as against 76, thus rendering it possible to include not only the necessary, but the desirable characters as well.

Nos. 6 and 7.—Practically the same machines, except that the No. 6 has, like the No. 2, a smaller number of characters, and takes a narrower paper than the No. 7. In America the customary sizes of paper are smaller, and the fact that fractions are not used to any considerable extent, renders it possible for a smaller key-board to be used. Main developments in these machines: Entirely automatic ribbon movement. Improved escapement, rendering the touch delicately light and soft, and giving the machine unprecedented speed powers. All adjustments regularly required in operation simplified. Wider and lighter carriage. The No. 7 takes paper nearly 10 inches wide.

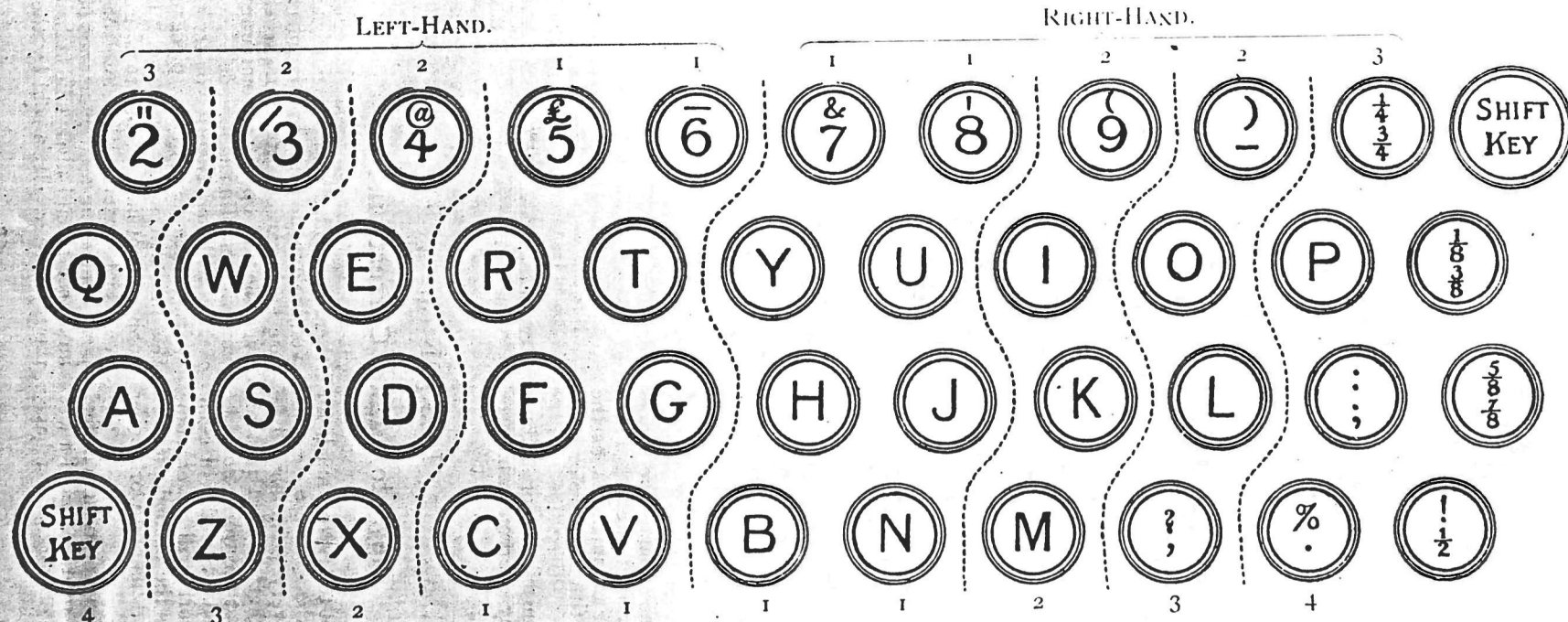
No. 8.—Similar to the Nos. 6 and 7, except that it is capable of writing a line 12 inches long, and of taking paper 15 inches wide. (A special Brief Remington is made, writing a line of 16 inches.)

In this country there are, practically speaking, no No. 1's or No. 4's in use by this time. There are a few No. 2's, and a good many No. 5's, but the Nos. 7 and 8 are now selling rapidly, and will for some years, at all events, be the representative Remingtons.

The present work is written mainly with the Nos. 7 and 8 in view, though it is also generally applicable to the Nos. 2, 3, and 5. The No. 7 is the model to be recommended for all ordinary work, the No. 8 being intended chiefly for use with wide paper, such as is used in solicitors' and insurance offices. It should be remembered that a Brief Remington can be used for the narrower sizes of paper, though not quite so conveniently as the No. 7.

# REMINGTON KEY-BOARD.

## 3-FINGER METHOD.



## 4-FINGER METHOD



(Right Thumb).



neither too far to the right nor too far to the left. When it is exactly in position, if the cylinder is turned so that the line of writing in which the corrections are to be made is two notches above the cylinder scale, the corrections can be made as if the paper had never been taken from the machine, though you will be lucky if at first you succeed in getting the line of writing exactly into its proper place.

It is a simple matter in the No. 5 to pull the paper from behind to bring the line of writing flush with the scale; but, when this is tried on the No. 7, it will be found that the cylinder turns round and prevents the paper being moved alone. To obviate this there is a curved lever at the back left-hand corner of the carriage, and this should be held down with the little finger or wrist whenever the paper is pulled from behind to bring the writing level with the carriage scale.

Corrections are not always questions of wrong letters. Sometimes (with the beginner, often,) a letter will be dropped; that is to say, the key is not struck with sufficient force to leave a clear impression on the paper. The scales are, of course, as useful in helping the operator to insert dropped letters as in helping him to correct errors, and the method, except for the use of the eraser, is the same. The pupil will do well to master the use of the scales by taking Exercise B at the end of this book and writing it on the typewriter, omitting all the letters printed in italics; that is to say, in copying the passage,

whenever there is an italic, the space-bar should be touched. When the whole passage is written, the cylinder should be turned back to the beginning again, and the italics inserted one by one in the vacant spaces. As a further exercise, the passage should again be written with dropped letters, and the paper should then be taken right out of the machine, being afterwards replaced and the dropped letters written in. The use of the scales will thus be learned very simply and quickly, and it is important that the pupil should understand them thoroughly at the first.

#### QUESTIONS AND EXERCISES.—3.

1. What are the qualities of a good typewriting eraser, and why is it that ordinary rubber will not take out typewriting?
2. How should the eraser be secured so that it may not be lost?
3. If you had made a mistake of a single letter in a long word, how would you correct it? If it were a short word, what would you do?
4. What is an eraser shield? How can a simple eraser shield be contrived?
5. Is it better to move the eraser up and down, or from left to right?
6. When would you consider that a character was thoroughly erased? What are "ghosts"?
7. Suppose the pointer indicated 25 on the front scale, where would the next letter fall on the cylinder?
8. How many notches does the line of writing stand above the cylinder scale? Where are the notches in question?
9. Show with the machine how you would take a sheet of paper out and afterwards replace it, so that you could finish a line of writing already begun.
10. Write Exercise B at the end of this book.

## LESSON 4.

### The Shift-Key.

THE shift-key is a very important service in the Remington typewriter, because it makes it possible to write a large number of characters with a small key-board. This is an advantage from the operator's point of view, because it brings all the keys under the fingers' ends. If it were not for the shift-key, the hands would have to be always travelling over a large number of keys, meaning loss of time and effort. There is another advantage in the use of the shift-key, which concerns the construction of the machine. It makes the typewriter a very much more simple instrument than it would otherwise be, for it enables us to write a large number of characters with comparatively few parts. If every key had its separate type-bar and connecting-rod as well as other mechanism, it would mean that there would be nearly twice as many parts in the machine as there are at present, and they would all be crowded together in such a way that they would have very little room for movement, and would have to be weak and frail to save space as much as possible.

However, it is chiefly with the advantage from

the operator's point of view that we have to deal, and we have further to learn how to use the shift-key to the best advantage.

First, as to its fingering. In all No. 7 Remingtons, and in most No. 5's, the shift-key is duplicated, there being one at the bottom of the left-hand corner of the key-board and another at the top right-hand corner. When either of these is depressed, the effect is the same. The operator will do well to get into the habit of using the left-hand shift-key when a right-hand character is wanted, and of using the right shift-key when a left-hand character is wanted. For instance, if we were going to write a capital J, the best course would be to depress the left shift-key with the left hand, and write the J with the right hand. If, however, we wanted to write a capital S, the best course would be to depress the shift-key with the right-hand, and write the S with the left hand. Most operators, however, use the left-hand shift-key only, and, in writing a capital S, would depress the left shift-key with the left hand, and bring the right hand over into the left-hand half of the key-board to depress the S-key.

There is not a great deal to be said against this method, though the other way is probably the better.

Whichever method be followed, the little finger should always be used for the shift-key, as, when this is done, the fingers are not taken from their proper places over the key-board; whereas, if the shift-key is depressed with the first finger, in the manner followed by most self-taught operators, the whole hand is taken from over the key-board, and has to get back again for work. This means loss of time, and sometimes leads to mistakes, because the hand has been thrown out of position.

At the outset, it will be well for the operator to press the shift-key very deliberately, so as to have it well down before the actual letter is written, and not to lift it until after the impression has been made on the paper. Otherwise, the capital will fall too low. In the case of all the other keys, touch and go is the rule, but in the case of the shift-key, it must be put down firmly. With practice, it will be found possible to depress the shift-key practically at exactly the same time as the other key, and as he gains speed and confidence, the operator should practise himself in this, though, as we have said, it will be as well at the outset to take plenty of time over the shift-key.

The shift-key is intended for use only when one or two upper-case letters follow each other in succession. When the upper-case is to be used for several characters in succession, as, for instance, in a title or headline, the shift-lever should be called into play. This will be found just above the left-hand back corner of the key-board. If this is pulled upwards, it locks the carriage in

position for upper-case letters, and it will then be found that, when any key is depressed, the upper-case character is written.

In nearly all the No. 5 Remingtons, and in all the No. 7's, this shift-lever action can be temporarily reversed by the depression of the left shift-key; that is to say, supposing the shift-lever is up, lower-case letters can for the time being be restored by depressing the left shift-key, which thus has the effect of reversing what is indicated by the shift-lever. If the shift-lever is up, the depression of the left shift-key gives lower-case letters; but if the shift-lever is down, the depression of either shift-key gives upper-case letters. Suppose, for example, we were writing CHAPTERS 135 & 136, we might set the shift-lever up for the word CHAPTERS, and then to avoid bringing it down again for the figures 135, we should hold the left shift-key down, which would give us the lower-case characters 135 when the proper keys were depressed. We should then lift the shift-key again for the upper-case character &, and either depress it again, or lower the shift-lever for the figures 136. The shift-lever should never, of course, be used when only one or two upper-case characters are required, as there is no saving of time in that case.

#### QUESTIONS AND EXERCISES.—4.

1. How should the shift-key be fingered? How would you write a capital S, using both hands? Show this with the machine.
2. What is the use of the shift-lever? Why is the shift-key not enough by itself? If you were writing with the shift-lever up, how would you write a single lower-case letter?
3. Write Exercise C at the end of this book.

## LESSON 5.

### Line and Marginal Spacing.

UNTIL now, we have been writing lines of the full width of the machine, and have not altered the space between the lines. We have to learn how to do this, as well as how to alter the margins.

In this respect, there is a good deal of difference between the No. 5 and the No. 7. The margin stops in the No. 7 are set differently from those in the No. 5. In the No. 5 machine, the margin stop is moved by pushing a button,\* the stop being then free to move either to the right or to the left. There is only one such stop on the back-rod. In the No. 7, there are two margin stops on the back rod, the right-hand one affecting the left-hand margin on the paper, and the left-hand stop affecting the right-hand margin; that is to say, if the right-hand stop is pushed towards the left, the left-hand margin is made wider, and if the left-hand stop is pushed towards the right, the right-hand margin is made wider. The mar-

gin stops are moved simply by pushing or pulling the little levers attached.

In the No. 5, the right-hand margin depends upon a slide on the front of the carriage towards the left-hand end. The farther this slide is pushed to the left, after having previously been loosened by the thumb-screw, the wider the right-hand margin is.

It is always better to get a teacher to show you how to make these adjustments for the first time, and you ought to have no difficulty afterwards in making them as often as may be required.

Suppose we want to set up a wide margin on the left-hand side of the paper,—say a margin of about three inches. If we look at the back rod on either the No. 5 or the No. 7, we shall find that it is marked with degrees similar to those on the two scales. If we put the margin stop so that it registers 30, none of our lines on the paper on which we are to write can begin before 30, and there will be at least a 3-inch margin.

The same with the margin stop at the other end of the back rod on the No. 7, and with the

\* In the older No. 5 models, the margin stop is adjusted by means of a thumb-screw.